

Dear Edita!

In 2007 Egon Bondy died and at documenta 12 Jiří Kovanda exhibited records of his events from the nineteen seventies. Value relativism as a consensual measure of public matters seemed to be the sole morally viable compromise and means for maintaining social stability and the potentialities of activism. Illusions that it is possible to construct an alternative or deviate into parallels in which one breaths air other than that which is systematically relativist were so feeble that they tended to be counterproductive. The foundation for active scepticism and an individual politics of living could be found in unstable and unconnected points, in vectors, the moorings of which, or attempts at such, led however to a cessation of their own meaning. What exactly did that place look like, where we were given or assumed the roles of agents and arbiters of orientation? Could a lively scepticism obtain any impulse directly from its own self-referential framework, art? Was not the determining factor the environment into which the art imposed? Or the unique dimensions of a particular individual, his morals, or circumstances? What meaning could there be in the particular current function of art face to face with a reality which was so menacing? Was there sense in betting on the continuity of an autonomous field of art? From Duchamp and Malevich up to the present... From bourgeois frustration and revolutionary opportunism up to the present...

The tension between autonomy and social participation was a theme of life and work – it seemed to be the fundamental common denominator of the search, of questions of identity, identification, intuition and fiction (art) at present. It was, I believe, November 8th 2007.

David Kulhánek